

Syllabus #2: Video Art

HVCC Spring 2016

T: 12-1:50; 200-2:50 & TH: 12:00-2:50

Room: BTC 1110

Instructor: Jackie Weaver

Office Hours: by appointment

Email: j.weaver@hvcc.edu (assignments)

Facebook Page Digital Media at HVCC:

<https://www.facebook.com/groups/361691590533837/>

Course Catalog Description

In this studio course, students are introduced to the creative time-based medium of video. The course will focus on developing a thorough understanding of the visual literacy used in Video Art as well as a technical understanding of nonlinear editing using Premiere Pro editing software or industry equivalent. Contemporary video pieces will be discussed through lectures, as well as an overview of the history of video. Through editing practices, students learn to manipulate time, space, and sound to create their own personal works in a variety of styles. Basic computer knowledge required. Note: Students must have a video camera, with USB capability, for use in class, as well as outside of class. See course instructor during the first class should you have any questions regarding specific equipment to obtain.

Instructor Methodology

This class is an introduction to the concepts and approaches to Video Art as a unique system of communication and expression. Students will develop a broader vocabulary in this arena through conversations, research, and creating work in experimental sound editing, video, projection, performance and site specific installation while investigating topics of music/sound, appropriation, language, performance, feminism, democracy of media, community, collaboration, and public work.

In addition to developing your editing and finishing techniques for video, we will place a heavy emphasis on the conceptual side of creation. We will be looking at artists interested in directly addressing and responding to their world through their work, paying close attention to work with political implications. Lectures, projects, and assignments will reflect this approach. It is my hope that regardless of your field, you become an active, engaged member of your world.

Objectives

- To understand the history and context of video art
- To develop language for discussing the formal, technical, contextual and conceptual aspects of video art
- To develop basic video techniques including formal concerns (lighting, composition, basic editing, etc)
- To effectively use Premiere Pro to edit video
- To be aware of and create art that responds to your world with a more complex understanding of the conceptual approach to art
- To create an online portfolio of your work for future use with employers, schools, and exhibitions

Text *Moving Image*, Whitechapel, 2015; *Abstract Video*, Jennings, 2015

Materials

- Video camera with SD capabilities
- SD card, minimum 32G
- External hard drive or minimum of 32GB flash drive is required
- Headphones
- Folder/binder
- Notebook and pen for video journal and note taking
- Please bring syllabus and binder to every class
- Optional: USB SD card reader, DVDRs + cases

Required Software

The course will be using the latest version of Adobe Premiere Pro, CC. The software is on the school computers. If you would like to purchase software for your home computer or laptop, software can be downloaded for a 30 day free trial or purchased at a student discount through e-academy. Students must use school computers for class work.

Time commitments

This class will require commitment and dedication. Students will be expected to complete all readings, research, writing, filming, and some editing **outside of class** unless otherwise noted. Plan to spend at least 6 hours working on projects outside of class every week. Class time will be used to introduce artists, edit, critique and discuss work and technique. Students who come to class with no work will receive a failing grade. Students who do not work outside of class (or work very little) will receive a failing grade. If you are falling behind in your in-class editing work, you will be required to edit after class in the Instructional Media Center (IMC) or in open lab (see times on the door). There are general access computers available in the basement of the library as well. Working on computers outside the classroom requires careful organization of files from one computer to another.

Course Requirements

- Completion of all weekly assignments: readings, exercises, writings, presentations and projects
- Class participation in discussions and critiques is vital to the success of the course and is required.
- Attendance is required. You cannot miss an excessive amount of classes and keep up with the discussions and projects.
- Working outside of class time is required. You will need to work on the majority of your projects outside of class time.

Lab requirements

You must come to class with material to work with during lab time. If you are in class during lab time and not working on your project, you will be considered absent.

Learning the software

In order to be able to create the assigned projects, there is a certain amount of software you will have to learn. We will go over Premiere weekly and you will be able to practice everything we have covered in lab time. If you miss a class it is your responsibility to get notes from another student on the material missed or find video tutorials.

Key projects

In addition to regular reading assignments from the text book and written response papers, there will be several key projects for this class. Manage your time wisely to stay on track! Key Projects Include:

Sound (10%)

Appropriation (10%)

Experimental Video & Abstraction (10%)

Video & Performance (15%)

Contemporary Artist Presentation (10%)

Collaborative Project (15%)

Installation (10%)

Website Portfolio (5%)

Final Project (15%)

Final Project

Art, in any form, responds to the world we live in. Art is a way to process, think through, or work out ideas and experiences. Respond to your world/environment/experience through video configuration of your choice. You can respond to anything—a global news event, a book you're reading, thoughts about a recent experience, a piece of art, etc. Each project should appear complete and polished; this should be the culmination of your experience in class and you should plan to spend more time with this project than previous projects.

Classroom Etiquette

Students are expected to maintain a respectful attitude toward the professor, each other, themselves, guests, the equipment, and the space. In order to maintain a positive learning environment, please make sure your actions are respectful. Disrespectful and disruptive behavior will be referred to administration and may result in suspension.

Contemporary Artist Presentation

You will choose one video artist from the list below. Research the artist's work and give an 12-15 minute power point or Prezi presentation. The majority of the presentation should be about the artist's video work and the main ideas the work addresses, but you may include one slide about the artist's bio if relevant. Include a video clip totaling no more than 2 minutes in your presentation. Please include a bibliography slide at the end of the presentation. Please address the following

- What approach does this video artist use? (Abstraction, appropriation, film, performance, etc) What is the main idea/driving force behind the artwork? (What is it responding to?)
- How is the artist responding specifically to our time and/or location? What/who are they inspired by?

- What are the identifying qualities of the artist's style?
- How has the artist's work changed over time?
- What controversy surrounds this artist's work?
- What do you find interesting about the work?
- Show a video clip or two and give a detailed synopsis of the work

Grades will be based on the quality of research and information presented, the quality of the visual presentation, quality of your oral presentation.

Abstraction:

Takeshi Murata (Creators Project Interview)

Stan Brakhage (Mothlight & Stellar)

Jeremy Blake (Winchester Redux)

Feminism, the Body, Performance & Video:

Martha Rosler (Semiotics & Kitchen Videos)

Marina Abramovic (Kitchen Series)

Mona Hatoum

Joan Jonas

Janine Antoni (Loving Care, Moor)

Ariel Jackson (Confusarella)

Shirin Neshat (Turbulent)

Pipilotti Rist (Ever Is Over All)

Video & Performance:

Peter Campus (Three Transitions)

Matthew Barney

Pierre Huyghe

Oliver Herring

Ryan Trecartin

Video Installation:

Bill Viola

Doug Aitkin

Random International (Rain Room)

Diana Thater

Ryoji Ikeda (Supersymmetry and Superposition)

Paul Pfeiffer (Morning After the Deluge)

Attendance and Z Grade Policy

All students are expected to attend every class. If an emergency arises (family, health, etc.) then you must notify the professor ahead of time to verify your reason for not attending and to be assigned make-up work. This is solely at the discretion of the professors and is decided on a case-by-case basis.

More than 2 absences will result in the loss of whole letter grade per absence. A significant tardy (15 minutes or more) will be counted as an absence. If you think you will be missing more than 2 classes or continuously tardy, you may want to consider dropping this class because it will significantly impact your grade.

More than TWO 5-15 minute tardies may also incur grade point deductions. The professor may choose to exercise discretion with the attendance policy for unusual circumstances. Students are responsible for finding out about and making up any missed work in a timely fashion.

Coming to lab unprepared and not working on the course material counts as an absence. Students not attending the class or missing 4 classes after midterm will receive a Z grade.

Cell Phone, Computer, and Device Use Policy:

Please turn your phones off when entering class. If you have an instance where you need to have your phone on, please turn it to vibrate and notify me at the beginning of class that you may have to take a phone call. Do not text message during class time. There is a break in the class, you can use that time for making calls and texting.

Computers are for working on this course only. No facebook, no messaging, no outside work, no exceptions. Continued violation of this policy will result in a grade reduction of 10 pts per project and could result in a z grade.

Late Assignment Policy

Late assignments will not be accepted and will receive a zero. Most assignments for this class are integrated into our daily curriculum (presentations, critiques, etc). As a professional, you need to be prepared with your completed assignments.

Grading

Grades for each project are typically worth 10-15% of your overall grade. Projects are graded on technical quality, communication of conceptual ideas, risk taking, and your participation in reading discussion, response papers and critiques. If you do not hand in response papers, your grade will not be above 70%.

Digital Media Tutor

If you are struggling with assignments, there is help available! There will be a peer tutor available by appointment in the LAC on the lower level of the library. There will be a digital media professor available for tutoring during the following times in BTC 1051: Mon & Wed 12-1, Friday 12-2:30.

The Writing and Research Center

The Writing and Research Center is available to help students through every step of the writing process. Writing specialists provide support focused on helping students build confidence and independence in completing their writing assignments. If you need significant help with your writing skills, please make an appointment with the writing center located on the second floor of the Marvin Library Learning Commons.

The Instructional Media Center

The Instructional Media Center (IMC), located on the lower level of the Marvin Library Learning Commons, offers computers, printers, and private work space for video students. The IMC also provides a limited amount of GoPro cameras for rental in weekly increments as well as a copy of the textbook on reserve for short periods of time. To reserve a workspace, please call (518) 629-7198 or (518) 629-7317 and let them know you are in this class.

The Computer Learning Center

The Computer Learning Center (CLC), located on the lower level of the Marvin Library Learning Commons, is available to all Hudson Valley students during the hours the building is open. The goal in the Computer Learning Center is to provide instructional support that assists students in becoming independent and confident learners while developing the computer skills necessary for academic

success. Services include providing instruction to support students in the completion of computer-related assignments and projects, providing computer skills development, assisting with computer account maintenance, teaching students navigation skills for use in online and Web-enhanced courses (MyHudsonValley Portal/Blackboard), and configuration for off-campus access.

The Learning Assistance Center

The Learning Assistance Center (LAC), located on the lower level of the Marvin Library Learning Commons, provides instructional support to students enrolled in classes at the college during the hours the building is open. The LAC is staffed by full- and part-time education specialists, part-time professional tutors and peer tutors who provide one-on-one and small-group instruction in math, learning strategies and other content areas. The LAC also provides activities and programs designed to help students increase their confidence and independence as they work to develop their academic skills. Instructional support programs and services are available to full- and part-time students taking day or evening classes. For more information, please contact the LAC at 518-629-7230.

Academic Accommodations and ADA COMPLIANCE:

In compliance with the Americans with Disabilities Act of 1990 and with Section 504 of the Rehabilitation Act, Hudson Valley Community College is committed to ensuring educational access and accommodations for all its registered students, in order to fully participate in programs and course activities or to meet course requirements. Hudson Valley Community College's students with documented disabilities and medical conditions are encouraged to access these services by registering with the Center for Access and Assistive Technology to discuss their particular needs for accommodations. For information or an appointment contact the Center for Access and Assistive Technology, located in room 130 of the Siek Campus Center or call [518-629-7154](tel:518-629-7154)/TDD: [518-629-7596](tel:518-629-7596).

Academic Integrity

Students at HVCC are expected to be honest in every aspect of their academic work. All work presented as a student's own must be the product of her or his own efforts. Plagiarism, cheating, academic misconduct, or any other submission of another's work as one's own is unacceptable. Students working in groups are each individually responsible for the academic integrity of the entire group project.

Hudson Valley Community College has strict plagiarism policy outlined in the student handbook. Please review it if you feel at all tempted to grab an image off the Internet and hand it in as your own or pay a graphic designer friend to whip up something for your class that demonstrates a skill level way beyond your ability. If you do this, you will get a zero for the project without the possibility of redoing the project, and you will be put on a college wide list of students who plagiarize.

(Note: appropriating imagery from the media for purposes of commentary is acceptable, provided it does not violate copyright laws--see me if in doubt.)

Image use

Occasionally the Department of Fine Arts, Theatre Arts and Broadcast Communications uses images of student art work or images/photographs of students making art or performing, for multi-media presentations, displays, or events associated with College educational, promotional, and/or cultural activities. Unless explicitly stated to the contrary, in person to the course instructor, it is assumed that all students provide their consent to such departmental/college uses.

Daily Schedule

Week, Day	In Class	Out of class (research, events assignments)
W1, T 1/19	<p>Introductions, syllabus, art survey, Origins of Video Art: Music (Satie, Schoenberg, Kandinsky, Cage, Stockhausen, Fluxus, Paik)</p> <p>Begin assigned contemporary artist research & sign up</p> <p>Assign Intro Video</p>	<p>Purchase all supplies</p> <p>Begin research for presentation</p> <p>Outline due 1/26</p> <p>Begin working on introduction video (30-60 seconds) due 1/26</p> <p>Read "Apparatus" in <i>Moving Image</i> p 20-35</p>
W1, Th 1/21	<p>Origins of Video Art: Politics (Videofreex, TVTV, Feminism, Performance, DeVito, Rosler, Wearing, Jonas, Benning, Carry That Weight); Intro to Premiere</p> <p>Work on research or intro video plan</p>	<p>Continue artist research; create 1 page outline and answer critical questions (see description in syllabus); DUE beginning of class 1/26</p> <p>Read "Apparatus" in <i>Moving Image</i> p 35-51</p>
W2, T 1/26	<p>Introduction to Sound Project:</p> <p>John Cage (Water Walk; 4'33")</p> <p>Steve Reich (Come Out)</p> <p>Alvin Lucier (I am sitting in a room)</p> <p>Janet Cardiff (Alter Bahnhof)</p> <p>Anne Hamilton (Myein)</p> <p>Laurie Anderson (O Superman)</p> <p>Nick Cave (sound suites)</p> <p>Gillian Wearing (2 into 1);</p> <p>Sound editing techniques</p> <p>Uploading to class folder</p>	<p>Begin work on sound piece (1-2 minutes)</p> <p>Continue artist research; prep for presentations due 1/28</p>
W2, Th 1/28	<p>Share introduction videos (30-60 seconds)</p> <p>Approach:</p> <p>Pippiloti Rist-Pour your body out</p> <p>Doug Gordon-The End of Civilization; Lorna Simpson-31;</p> <p>Andrew Thomas Huang-Doll Face, Solipsist; Joseph Kosuth (Talk 4)</p> <p>Introduce Es & Ps and Abstraction;</p> <p>Connections with experimental film; Lighting and tech considerations</p> <p>ID e/ps in the following work:</p> <p>Glitch Art</p> <p>John Whitney (Catalog)</p> <p>Jennifer West (Nirvana Alchemy)</p> <p>Mona Hatoum (Measures of Distance)</p> <p>Robert Breer (Eye Wash)</p>	<p>Begin shooting 5 abstraction videos 30-60 seconds each; each should illustrate an element or principle; 1 video must include an experimental filming technique; 1 video must include experimental editing technique; footage due 2/9</p> <p>Create at least 2 abstract sound tracks to accompany 2 of the videos</p> <p>Continue artist research; prep for presentation</p> <p>Continue working on sound piece due 2/9; 1-2 minutes</p> <p>Complete 2 page typed topic response on a topic of interest from "Apparatus"; watch and cite at least one video to support your response; due 2/9</p>

	Ryoji Ikeda (Transfinite) Warhol (Shoulder) Stan Brakhage (Mothlight&Stellar) Jeremy Blake (Winchester Redux) Takeshi Murata (Creators Project) Work on Sound Piece	
W3, T 2/2	Curing Violence Together BTC Auditorium 12 noon Independent work on sound project and abstraction project	Continue shooting 5 abstraction videos 30-60 seconds each; footage due 2/9 Continue working on sound piece due 2/9; 1-2 minutes 1 page typed summary of lecture due 2/9
W3, Th 2/4	Independent work on sound project and abstraction project	Continue shooting 5 abstraction videos 30-60 seconds each; footage due 2/9 Continue artist research Finish working on sound piece due 2/9; 1-2 minutes
W4, T 2/9	Sound Critique; Video editing tools and techniques Reading response discussion	Continue artist research Read Preface and Introduction in <i>Abstract Video</i>
W4, Th 2/11	Work on editing and adding sound to Abstraction Project Establish Vimeo channel Bonus: In This Place- artist lecture + opening 3-4:30	Continue editing Abstraction Videos due 2/18 Finish opening Vimeo Channel Type a 1 page summary of lecture due 12/16 Begin reading Part 1 of <i>Abstract Video</i>
W5, T 2/16	Work on Abstraction Video Export videos Upload to Vimeo	Finish editing Abstraction Videos due 2/18 Begin reading Part 1 of <i>Abstract Video</i>
W5, Th 2/18	Crit Abstraction Videos Give or Get Lost 1-1:50pm BTC auditorium	Complete reading Part 1 of <i>Abstract Video</i>
W6, T 2/23	Introduce Appropriation Project Douglas Gordon (Vice interview) Christian Marclay (Clock, Telephones) Arcangel (Paganini's 5 th Caprice and a couple thousand short films about Glen Gould) Hannah Black (My Bodies, Team Jolie) How to collect video Project Proposal	Collect videos for appropriation project due 2/25 Read Part 2, Essay 6 in <i>Abstract Video</i> Complete 2 page typed topic response on a topic of interest from <i>Abstract Video</i> ; watch and cite at least one video to support your response; due 2/25
W6, Th 2/25	Work on appropriation project	Work on appropriation project due 3/3 Continue artist research; prep for presentations due 3/8

W7, T 3/1	Work on appropriation project	Finish on appropriation project due 3/8 Continue artist research; prep for presentations due 3/8 and 3/10
W7, Th 3/3	Crit appropriation project	Continue artist research; prep for presentations due 3/8 and 3/10 Begin reading Embodiment section in <i>Moving Images</i>
W8, T 3/8	Intro Video & Performance art; Begin planning project Martha Rosler (Semiotics) Marina Abramovic (Kitchen Series) Mona Hatoum Joan Jonas Janine Antoni (Loving Care, Moor) Shirin Neshat (Turbulent) Pipilotti Rist (Ever Is Over All) Ariel Jackson (Confusarella)	Continue artist research; prep for presentations due 3/10 Begin working on performance project proposal Complete Embodiment section in <i>Moving Images</i>
W8, Th 3/10	Peter Campus (Three Transitions) Matthew Barney Pierre Huyghe Oliver Herring Ryan Trecartin	Finish performance project proposal; begin filming; footage due 3/15 Mid-term-Monday March 14 Begin reading Situation section in <i>Moving Images</i>
W9, T 3/15	Work on video & performance Bonus: In This Place- artist lecture + 3-4 in BTC auditorium	Continue working on performance project Complete 2 page typed topic response on a topic of interest from readings; watch and cite at least one video to support your response; due 3/31
W9, Th 3/17	Work on video & performance	Continue working on performance project Due 3/31; Complete topic response due 3/31
W10, T 3/22	No Class- Spring Break	
W10, Th 3/24	No Class- Spring Break	
W11, T 3/29	No Class- Spring Break	
W11, Th 3/31	Crit Video & Performance	
W12, T 4/5	Introduce Collaborative Project Antoni& Petronio-Honey Baby assume vivid astro focus (films4peace) Abramovic & Ulay-Relation in Time Abramovic- The Artist is Present Abramovic & Jay-Z Picasso Baby (Performance Art Video) Gary Hill (Continuous Breathing) Group brainstorming & idea share	Meet with partner to refine ideas and proposal for two-channel installation; due 4/7 Read Materialization in <i>Moving Images</i>
W12, Th 4/7	Collaborative Proposals Due	Meet with partner to shoot and edit

	Schedule meetings with partner to shoot and edit	Continue artist research; prep for presentations due 4/19 Complete Materialization readings
W13, T 4/12	Independent Group Meetings	Meet with partner to shoot and edit Complete 2 page typed topic response on a topic of interest from Materialization section; watch and cite at least one video to support your response; due 4/19 Continue artist research; prep for presentations due 4/19
W13, Th 4/14	Independent Group Meetings	Meet with partner to finish project due 4/19 Continue artist research; prep for presentations due 4/19 Complete 2 page typed topic response from Materialization; due 4/19
W14, T 4/19	Collaborative Project Critique Introduce Video Installation Bill Viola Doug Aitkin Random International (Rain Room) Diana Thater Paul Pfeiffer (Morning After the Deluge) Ryoji Ikeda (Supersymmetry and Superposition)	Read Mediation chapter in <i>Moving Images</i> Installation Proposal due 4/21
W14, Th 4/21	Work on Video Installation	Work on Video Installation
W15, T 4/26	Work on Video Installation	Complete 2 page typed topic response on a topic of interest from Mediation; watch and cite at least one video to support your response; due 4/28 Complete Video Installation
W15, Th 4/28	Crit Video Installation Introduce final projects	Proposal due 5/3 Begin Part 3 in <i>Abstract Video</i>
W16, T 5/3	Work on final projects	Work on final projects Complete Part 3 in <i>Abstract Video</i>
W16, Th 5/5	Work on final projects	Work on final projects
W 17, T 5/10	Work on final projects; finish online portfolio/vimeo	Work on final projects Complete uploads
W 17, Th 5/12	Crit Final Projects	

Video Art Grade Log

Name _____

Date _____ Course _____ Semester _____

Sound (10%)	
Abstraction (10%)	
Appropriation (10%)	
Performance (15%)	
Collaboration (15%)	
Contemporary Artist Presentation (10%)	
Installation (10%)	
Final Project (15%)	
Website (5%)	
Days Tardy/Absent	
Number Grade/Letter Grade	

At the endpoint of the semester, a numeric score will be determined by adding up the points earned on each of the above assignments. The final score determines the student's final letter grade. The final grade may be lowered accordingly, in regards to the Art Department's policy on absenteeism. An absence is defined by arriving to class after the roll has been called. Excessive absences (more than two) will negatively affect the final grade. Any absence over two will result in the lowering of the final grade by ½ letter grade. A significant accumulation of class time that is lost due to late arrivals will be noted and may result in an additional marked absence at the end of the semester. See the rating scale below:

90-100	=	A	Excellent
80-89	=	B	Very Good
70-79	=	C	Average
60-69	=	D	Passing
Below 60	=	F	Failing
		W	Withdrawal
		Z	Absent without withdrawal
		I	Incomplete